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(Plate 24, *b*). The individuals of the line of dancers are joined by placing their arms around each other's shoulders and waists. Later the younger women join the line of dancers. The women then snatch men from their hammocks or seats and force them to dance amid great hilarity. At the start of the dance a step is used which consists of swinging the right foot forward and bringing it back beside the other foot while the opposite leg bends slightly at the knee. The figure is then repeated on the opposite side. As the dancing becomes more abandoned the step consists simply of walking forward and backward in unison. There may be two or more lines of dancers, who at all times attempt to face the musicians. The latter, in turn, dance and cavort about as if trying to prevent encirclement by the lines of dancers, occasionally careening into the line in a mock effort to break it. In return, the dancers swoop about the musicians and attempt to force them into a corner of the house or make them fall over some article of furniture. These movements are said to have no symbolic significance at present, but are merely regarded as a form of sport. When the dancing is in full swing the sport becomes rather rough, for the tipsy musicians are continually colliding with the dancers or falling over obstructions, and the centrifugal force generated in the line of dancers as it swings about often throws the end members to the ground, as in "cracking the whip." During the entire dance songs are sung. These are often extemporized on the spot. Three tunes are used throughout the area, which are set down at the end of this section. There may be other tunes, but these and variations upon them are certainly the most popular. An individual, either a man or a woman, will raise his voice in the midst of the dance music with the words of a song. Then the other dancers pick up the words and join the singing. The composers of these songs are always recognized as such, and no one would think of claiming the authorship of a song which is known to have been introduced by someone else. Certain individuals are known as ready composers of such lyrics, four examples of which are presented herewith:

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1. (Composed by a woman)

karoriapo, iyao, iyao
I am going to carry you away, uncle, uncle,

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karoriapo, iyao
awityopumbo winyo karoriapo
from your own place I shall carry you away
awitini poko koyumbo, iyao
you make good sport, uncle.

(Freely: Come with me, strange man, come with me from your home. You are a pleasant man.)

2. (Composed by a woman)

tesene twityopo winyo
come from far, from his place
o'opupo idomumwe tawade
come to her; we sing for him
katro mumwe hearing sing
like she hearing sing

(Freely: He has come from his home far away to see her. We sing for him. She likes to hear us singing for him.)

3. (Composed by a woman)

iropokosene iyao
let us stay here, uncle
orowane ropa mitakepa
why are you going again?
ai'ine potowa oyawani endai'ako
if I see you sometime another time
yumba apo'ine tedo powaidye
I shall remember you, if you go away.

(Freely: Remain with me, strange man. Why are you leaving so soon. If I see you again, I shall remember you, even though you go away.)

4. (Composed by a man)

yambatani koro kutopoti
don't look in my face I will
idyako yumbo apo'inye deto
always I will remember
nawaidye pote potoyo;
if you do.

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(Freely: Do not look into my face that way, for, if you do, I shall never be able to forget you)[1].

As the affair progresses, the participants of course become progressively influenced by the drink, which is not intrinsically very strong, but which when taken in large quantities, steadily, for several hours produces all degrees of drunkenness. Restraints which are ordinarily practised are relaxed. On the one hand, an atmosphere of good fellowship prevails, individuals borrowing goods and taking privileges which would not even be mentioned during soberer hours. On the other hand, suppressed grudges are often brought to the surface and accounts settled with blows, a form of action which is seldom taken by a sober Carib. Men and women normally are extremely modest about exposing their sexual organs, even to members of their own sex, but during a drinking spree they can be seen urinating publicly and making jokes about it. However, I have seen no example of the practise which writers on the Guiana Indians have so frequently mentioned, namely, vomiting in order to increase one's drinking capacity. As the evening wears on the more enterprising men have usually arranged trysts with girls or women. The festivities gradually die a normal death as these couples slip off to their rendezvous, leaving the remainder of the party to drop into drunken sleep.

A spree continues until the supply of drink is exhausted. This is usually two or three days, and during this time the program of activity outlined above is vigorously kept up. When the beverage supply has come to an end the participants in the spree usually get into their hammocks and spend about twenty-four hours sleeping off the effects of the orgy before returning to their own homes.

The several forms of alcoholic stimulant have been described above. Tobacco remains to be mentioned. The tobacco plants grown by the Indians are of medium size, both as to height and leaves. They are planted from seed in the fields, and seedlings are sometimes, though not invariably, replanted after they have attained a height of a few inches. The great curse of the tobacco plants is a ground worm which destroys the roots. It is believed that planting the seed during the dark of the moon is favorable

[1] The author does not have sufficient familiarity with the Carib language to vouch completely for either the transliterations or the translations of these songs, which were obtained through interpreters. They have, however, been checked with three interpreters.

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account for its silent end, its resounder, and its generally Spanish name."[1]

The second type of musical instrument is the fiddle. Recently traders in the area have stocked cheap European violins, which the natives have bought with alacrity and strung with cotton thread. The home-made type of fiddle is, however, constructed from bamboo, as illustrated in Roth,[2] or is made from congo-pump, a soft grainless wood which springs up in abandoned clearings. All types of fiddles are strung with three cotton strings, the tones of which depend not upon their texture but upon their length and tautness. The home-made fiddle is about two feet long by about three inches wide. It is provided with pegs, bridge, and tail. In playing it, the Carib holds the tail against the shoulder rather than under the chin. It is a mistake to believe that these instruments are merely playthings used for making some sort of indiscriminate noise. The Carib tunes are studied carefully, and the public is quick to criticize inaccuracies on the part of a virtuoso.

The third type of instrument is the bone flageolet. This is usually made of the tibia of the tibisiri deer. A hole is made in the anterior margin of the superior epiphysis and shaped with mani gum, so that the stream of air is directed against the sharp edge of the anterior wall of the shaft. Three holes are provided at regular intervals. The sounds thus produced seem to harmonize, to an untrained ear at least, with those produced by the native fiddle. (See Plate 26, *b*).

Recently traders have introduced harmonicas or mouth organs into the region, and the Indians have taken them up with great energy. The mouth organ is at present, however, used only as a noise-making device, since the natives are as yet unable to master the harmonic scale.

Aside from songs sung to music, another form of literary effort common among the Caribs is story-telling. A number of folk tales are presented in our chapter on Myths. These comparatively formalized tales are told less frequently, however, than are extemporaneous yarns based upon personal experiences. At the end of each day, at home or on the river or the trail, the adults lie in their hammocks for some time before going to sleep and trade yarns. These are usually somewhat embellished and exaggerated

[1] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs*, p. 467.
[2] Roth, 1924, *An Introductory Study of the Arts, Crafts, and Customs*, Fig. 239, B.

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FIGURE 6

Three Carib tunes commonly sung and played on fiddles and flageolets.

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pleas was favorable or unfavorable, in other words, whether there will be a good or a poor crop that year. It is said that the prognostications of the piaiyen are remarkably accurate. Following this ceremony a drinking spree takes place.

The precise songs which are sung in this and other ceremonies I was unable to obtain because it was impossible to find a piaiyen who spoke English of any description. Using laymen as interpreters, I was blocked because of the secrecy which guards the proprietory interest which a piaiyen has in his incantations. It was claimed by all piaiyen, however, that the songs which each practitioner uses are peculiar to him alone. As he becomes established he invents songs and incantations of his own, or has them revealed to him by the spirits while he is in a trance induced by tobacco. By the process of trial and error, those songs which are efficacious in calling the spirits are retained in the individual piaiyen's repertoire. Medicine men say that when they wish to learn more about the spirits, to establish contact with spirits which are strangers to them, they retire to their consultation rooms or palmleaf huts, drink the usual infusion of tobacco water, smoke a cigarette, and soon the spirits may come and talk to them. During the hallucination they will discover themselves singing songs which they must remember to use on subsequent occasions when they wish to consult the spirits in question.

Contrary to the usages of medicine men in certain other Guiana tribes,[1] the piaiyen of the Barama do not use dolls or elaborately carved benches in the practice of their art.[2] Each piaiyen does use a bench, which is reserved for ceremonial purposes in the exercise of his duties, but these benches, which I have seen in use by the piaiyen at religious observances, belong to the general type used by laymen as pieces of house furniture. If my information is correct, the rattle, with its enclosed spirit stones, tobacco, herbs, and a bench are the sole ceremonial accessories used by medicine men.

In addition to the cassava ceremony, the piaiyen conducts a ceremony, the details of which I was unable to learn, at times when

[1] Roth, 1915, *Animism and Folk Lore*, p. 329.

[2] After a month of close relationship with David, the medicine man of Sawari, I was unable to break down his "etory" to this effect. Finally remaining unconvinced, I resorted to the slightly unethical expedient of opening, in his absence, the basket where he stored his paraphernalia. Here was found his rattle with enclosed stones, tobacco, a number of dried leaves (presumably herbs used in curing), but no manikin or doll.

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a, A typical scene during a drinking spree: a drummer sitting in his hammock while he continues to produce rhythms for the dance.

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b, Guests at a drinking spree resting in their hammocks between dances in the house of the host.

(End plate 23)